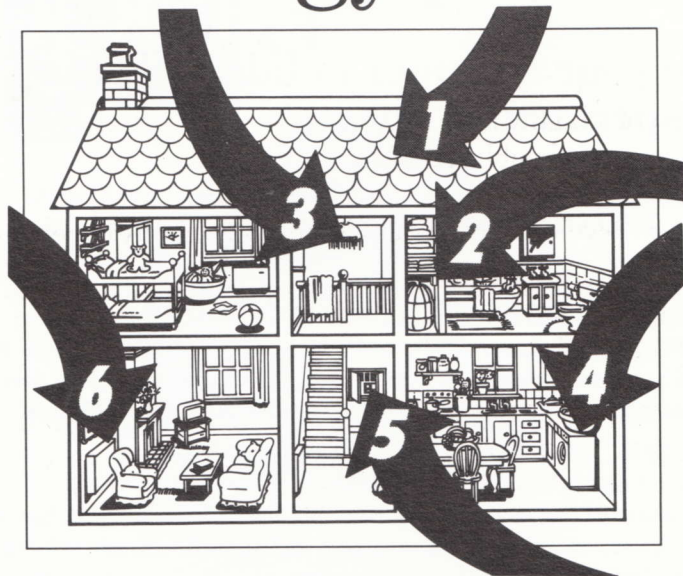


l'Italiana in Algeri



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FRANK O'ROURKE
Chairman
DGOS Opera Ireland



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For the 200th Anniversary of Rossini's birth

DGOS Opera Ireland

Artistic Director Elaine Padmore

Administrator David Collopy

presents

l'Italiana in Algeri

Dramma giocosa in two acts

Music Gioacchino Rossini

Libretto Angelo Anelli

Conductor Guido Ajmone-Marsan

Director Tim Coleman

Designer Lez Brotherston

Lighting Designer David Colmer

Assistant Director Meredith Oakes

DGOS Opera Ireland Chorus
Chorus Master Stuart Hutchinson

RTE Concert Orchestra
appears by kind permission of the RTE Authority

2, 4, 6, 8 December 1992

There will be one interval after Act I

Italiana was first performed at the
Teatro San Benedetto, Venice, on 22 May 1813.

Grant-aided by the
Arts Council



Gioacchino Rossini

Cast

In order of appearance

Isabella, an Italian girl Luretta Bybee

Taddeo, her admirer Patryk Wroblewski

Lindoro, her lover Mark Calkins

Mustafà, an Algerian hotel owner Valentin Peytchinov

Elwira, his wife Virginia Kerr

Zulma, her confidante Pauline Tinsley

*Haly, Zulma's husband and
right-hand man to Mustafà* Eric Roberts

*Hotel workers, oil workers
and enforced guests*

DGOS Opera Ireland Chorus:

Donal Byrne, Desmond Capliss, Steven Faughey,
Justin Joseph, Bryan Kesselman, Declan Kelly,
Fan Chang Kong, James McLaughlin, James
Drummond Nelson, Proinsias O Raghallaigh,
Grant Shelley, Andrew Walters, *with*
Dorothy Allen, Lisa Candy, Sinead Woods, Sean
Woods, Sean Buckley, Jack Doyle, Ciaran Power,
Feargal Keane, Tom Ryan

*Repetiteur
and Harpsichord* Gerald Martin Moore

Stage Manager Anne Rushworth

Assistant Stage Managers Alison McArdle,
Rowan Walker-Brown

"What is patriotism," wrote Lin Yutang, "but the love of good things we ate in our childhood?"

W. H. Auden, introduction to *The Art of Eating* by M. F. K. Fisher.

THE STORY

The action takes place in Algiers during the French-Algerian War – not perhaps the best of times to visit, either as a contract worker in the petrol industry, or as a tourist: especially as the local hotel owner Mustafa turns out to be the leader of a band of terrorists. Maybe the only way he can get people to stay in his hotel?

ACT ONE

Elvira is lamenting that her husband Mustafa no longer loves her. Her confidante Zulma tries to comfort her. Mustafa enters and inveighs against the way women behave; when Elvira attempts to speak to him, he tells her her nagging has broken his eardrums. He orders his right-hand-man Haly to go off and find him an Italian wife; then he can marry Elvira off to Lindoro, a captured Italian engineer.

Lindoro, far from his homeland, longs for his beloved (*Languir per una bella*). Mustafa tells him that he has found him a wife. Lindoro tries to delay matters by describing his ideal woman, but Mustafa assures him that this bride possesses all the required qualities (*Se inclinassi a prender moglie*).

Isabella, travelling in search of her beloved (Lindoro of course), has fallen into Algerian hands; she bemoans her fate (*Cruda sorte!*) but is certain of her ability to look after herself. Her companion Taddeo, frightened by Haly, quarrels with Isabella but they make up, and decide to present a united front, passing themselves off as uncle and niece (*Ai capricci della sorte*).

Meanwhile, Zulma is trying to persuade Lindoro and Elvira that they

have no choice but to obey Mustafa and marry. Haly arrives with the news that he has found an Italian girl for Mustafa, who bids a tearless farewell to Elvira and contemplates the pleasures to come (*Gia d'insolito ardore*).

Mustafa's men sing his praise. Isabella is brought in and Mustafa is overwhelmed by her beauty. Isabella is less impressed by him, but deploys her charm (*Oh, che muso*). Taddeo incurs displeasure but is saved by being introduced as Isabella's "uncle". Elvira arrives with Lindoro and Zulma, wanting to say a last goodbye to Mustafa. As soon as Isabella and Lindoro catch sight of one another, each jumps to the conclusion that the other is being unfaithful. Isabella, learning that Mustafa is proposing to ditch Elvira and marry her instead, tells him she could never care for a man who treated his wife in this manner. She further confounds him by demanding that the Italian, Lindoro, should be detailed to look after her. An ensemble of confusion develops: ears ringing, heads pounding, hearts thumping, brains turning.

ACT TWO

Everyone is talking about the change in Mustafa's behaviour since he fell in love with the Italian girl. Mustafa enters and orders Elvira and Zulma to ask Isabella to have coffee with him later.

Meanwhile Isabella and Lindoro resolve their earlier misunderstanding and start to plan their escape. Lindoro sings of his happiness at being able to allay his beloved's suspicions (*Ah, com il cor di giubilo*).

Taddeo, as uncle of Mustafa's prospective bride, is appointed "Kaimakan,



protector of the Musulman". He anxiously expresses his appreciation (*Ho un gran peso sulla testa*). Elvira and Zulma pass on Mustafa's coffee invitation to Isabella, who says she would not dream of excluding Elvira from the party. Isabella prepares for the coming encounter, watched unawares (?) by Lindoro, Taddeo and Mustafa. As she sings of how she is making herself beautiful for the sake of her love, each listener thinks that she is referring to him.

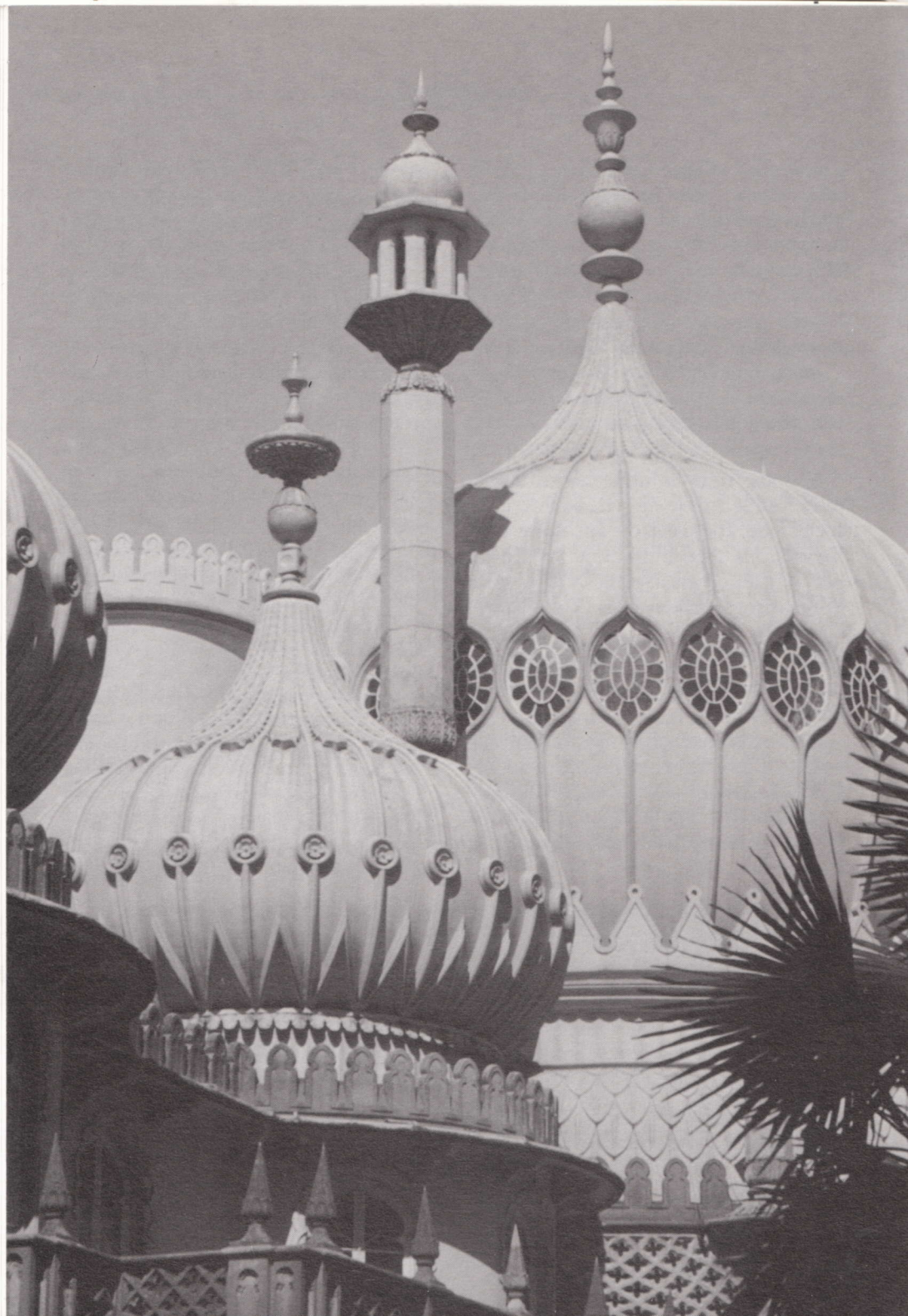
Mustafa, ready to make his entrance, tells Taddeo that he will sneeze as a signal that he wants to be left alone with Isabella. He then introduces Taddeo to her as Kaimakan. Coffee arrives and Mustafa sneezes repeatedly, but Taddeo refuses to take the hint. The group is joined by Elvira at Isabella's invitation. Mustafa flies into a rage and once again confusion reigns.

In the aftermath, Haly sings about the wiles of Italian women (*Le femmine d'Italia*). Taddeo enters with Lindoro, who asks for his help in effecting Isabella's escape. Taddeo says he is more than willing, and confides that he is not

Isabella's uncle but her beloved. Lindoro does not disabuse him. Mustafa enters, and Lindoro tells him that Isabella wants to appoint him to the grand Italian order of "Pappataci" to make him worthy of her hand. The duties are: to eat, drink, sleep, and remain silent (*Pappataci che mai sento!*).

Isabella summons her companions and inflames their patriotic ardour in preparation for the escape (*Pensa alla patria*). Horns are blown and Mustafa's initiation ceremony begins; he swears to obey the rules of the Pappataci. He soon forgets and breaks his silence as he sees Isabella and Lindoro openly exchanging endearments, but is brought back to the Pappataci code by the good example of Taddeo. He continues to eat, drink and refrain from protest as the escape is carried out. At the last moment Taddeo, realizing that Lindoro is Isabella's true love, tries to alert Mustafa to what is happening, but Mustafa plays the Pappataci game more assiduously than ever. Finally Elvira, Zulma and Haly convince Mustafa that he has been duped. Mustafa concludes that Italian girls are more trouble than they are worth.





Rossini and his Italian Girl . .

1813 was a good year for opera, including as it did the premières of four works by Rossini, as well as the first performances of works by Mayr, Cherubini, Méhul, and Boieldieu. For Rossini it was the year of *Tancredi*, the opera that brought him international fame, *Signor Bruschino*, *L'Italiana in Algeri* – all produced in Venice, and *Aureliano in Palmira*, which opened the 1813-14 season at La Scala at the end of the year.

Although the Scala in Milan was the leading Italian opera house, it was Venice with its many theatres, including La Fenice, the Teatro San Moise, the Teatro San Giovanni Crisostomo (later to be renamed the Teatro Malibran) and the Teatro San Benedetto, all with their cultured and sophisticated audiences, that was arguably the operatic and theatrical capital of Italy. It was to Venice, therefore, that the young composers of the day turned in the hope of finding a stage for their first operas, and it was in Venice that the unknown eighteen-year old Rossini enjoyed his first success, in November 1810, the production of his *La cambiale del matrimonio*.

It received more than a dozen performances in less than a month (the aria "Come tacer" for the heroine Fanny, is better known today as the duet for Rosina and Figaro "Dunque io son" in *Il barbiere di Siviglia*).

Rossini's next work, a two-act comic opera, *L'Equivico stravagante*, produced at the Teatro del Corso, Bologna, in October 1811, was successful enough with the public, but because of its libretto which tells how one of the two rivals for the hand of an attractive young girl convinces the other that she (i.e. the

girl) is really a castrato in disguise, it was banned by the authorities after three performances. Marietta Marcolini, who created the role of the heroine, was to sing in the first performances of a number of Rossini's operas, including *L'Italiana in Algeri*.

Rossini followed up *L'equivico stravagante* with five operas in 1812 and four in 1813; these included four more one-act *farse* for the San Moise: *L'inganno felice*, *La scala di seta*, *L'occasione fa il ladro*, and *Il signor Bruschino*, as well as his first full length comic opera for the Scala, Milan, *La pietra del paragone*, which clocked up 53 performances in its first season.

The Scala success not unnaturally led to a commission from Venice's leading opera house, the Teatro La Fenice: this was *Tancredi*, a two-act opera seria, based on Tasso's *Gerusalemme liberata* and Voltaire's *Tanocrède*. It was the composer's first opera to be translated into other languages, and quickly enjoyed world-wide popularity, but it was Rossini's next opera *L'Italiana in Algeri*, that was his first real European success in the field for which he was to become best-known, the incomparable composer of comic opera.

L'Italiana was commissioned for yet another Venetian theatre, the San Benedetto, for a fee of 700 francs, as compared with the 250 francs the San Moise had paid him for his one-act *farse*. The libretto by Angelo Anelli, whose text for Pavesi's *Ser Marc Antonio* was later to become Donizetti's *Don Pasquale*, had already been set by



one Luigi Mosca, and had been produced successfully at La Scala in 1808 for no fewer than thirty five performances. Mosca later accused Rossini of stealing the idea of his famous "crescendo", but in point of fact, this same musical device had already been used by other composers before Mosca. This same "crescendo" (a prolonged repetition of a short orchestral motive, with gradually increasing dynamics) became one of Rossini's mannerisms and he used it persistently in the overtures and finales to most of his operas, right up to *William Tell* where it is employed to generate great excitement.



MARIETTA MARCOLINI

The story may have been based either on the legend of Roxelane, the beautiful slave-girl of Suleiman the Magnificent, or on the story of Antonietta Frapoli Suoni, a beautiful young Milanese girl of

noble birth who was kidnapped by Algerian pirates from a ship in 1805, and was apparently kept in several harems before returning to Italy on a Venetian ship (no ransom having been paid).

Rossini's name was being connected at that time with the beautiful Marietta Marcolini, leading prima donna of the San Benedetto. Stendhal wrote: "La M-, a charming *buffa* singer, is in the flower of her genius and youth, but not wanting to be in arrears with Rossini, sacrificed Prince Lucien Bonaparte to him".

The composition of *L'Italiana* took either 27 or 18 days, according to which of Rossini's biographies one reads; but in either case, it remains a tour-de-force. The score includes so many felicities that it is impossible to do more than hint at them. The overture in which the composer has fun at the expense of the classical sonata form; the duet between Isabella, the Italian girl, and Mustafa, the



SERAFINO GENTILI

Bey of Algiers, with the delicious asides of Isabella "Oh! che muso", as she looks on the ridiculous puffed-up figure of the Bey; the Act 1 finale, with its onomatopoeic "boom-booms", "ding-dongs" etc. from the principals: the almost Mozartian aria of Isabella "Per lui che adoro", and her patriotic "Pensa alla patria", are all vintage Rossini. "Pensa alla patria" roused the Venetian audiences to great enthusiasm, imbued as they were in the troubled times of 1813 with the hope of a free and united Italy. Such demonstrations were the forerunners of similar bursts of patriotic fervour which were to be stirred by the fiery sentiments and music of Verdi's early operas, some years later.

L'Italiana was the first Rossini opera to be performed in Germany (in Munich in June 1816) and in Paris (February 1817): it was the opera that began the Rossini renaissance in Italy at the Teatro di Torino in Turin in 1925 under Vittorio Gui with the unforgettable Conchita Supervia as Isabella, Gui writing to the Italian musicologist Radiciotti, reported that "Richard Strauss, who did not know this opera, seemed mad with enthusiasm after he became acquainted with it here in Turin", just as Rossini himself reported that the Venetians had reacted when they first heard it, saying "I thought that after having heard my opera, the Venetians would treat me like a crazy man; but they turned out to be crazier than I am".

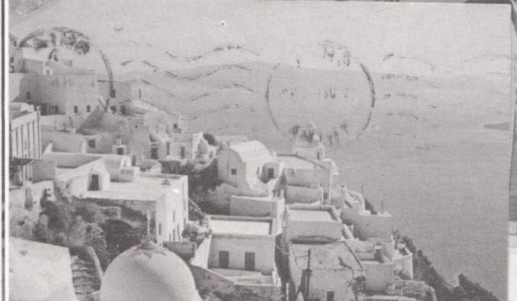
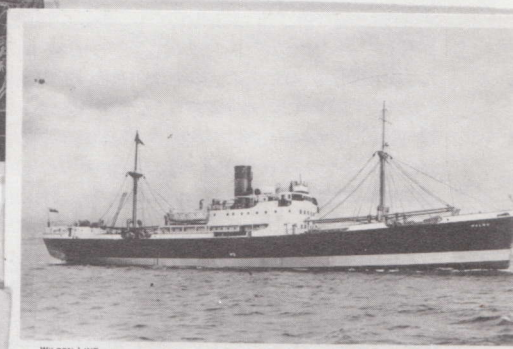
L'Italiana in Algeri was first performed at the Teatro San Benedetto in Venice on 22 May 1813 with Marietta Marcolini as Isabella, Serafino Gentili as Lindoro, Filippo Galli as Mustafa and Paolo Rosich as Tadeo. Its first performance in

Great Britain was at His Majesty's Theatre on 26 January 1819 with Teresa Giorgi-Belloc, Manuel Garcia, Gennaro Placci, and Giuseppe Ambrogetti. It was first heard at Covent Garden in 1847 with Marietta Alboni and revived there after many years in 1935 with Conchita Supervia. Glyndebourne produced it in 1957 with Oralia Dominguez, conducted by Vittorio Gui; and Sadler's Wells Opera (in English) at the London Coliseum in 1968 with Patricia Kern. Other famous interpreters of Isabella have included Gianna Pederzini, Giulietta Simionato, Teresa Berganza, Lucia Valentini-Terrani and Marilyn Horne.



Sasso inc.

FILIPPO GALLI



Philip Gossett comments on the new critical edition of *L'Italiana in Algeri*

A recent critical edition of Rossini's *L'Italiana in Algeri*, edited by Azio Corghi for the Fondazione Rossini of Pesaro, with the cooperation of Casa Ricordi of Milan, is now increasingly in use. Another controversy about an opera text? No, there is no controversy about *L'Italiana*. The edition performed throughout the twentieth century is not authentic, period. The reason Rossini's own score was not adopted is that it was never available.

Consider how an opera was transmitted during the nineteenth century. First, Rossini prepared the original autograph manuscript of *L'Italiana*. Despite the composer's speed, the score is accurate and clear. For the Venetian performance, instrumental parts were copied locally. Copies of the complete score were also made from the autograph, and soon copies of those copies circulated widely. As theatres acquired them, they had performing materials prepared by local copyists. There was no effective copyright legislation, and the composer had no control over this process.

Rossini kept his autograph, using it for revisions of *L'Italiana* in Vicenza during the summer of 1813 and in Milan at the Teatro Re, in 1814. The copyist of the Teatro Re was none other than Giovanni Ricordi, founder of the great publishing house. Somehow, perhaps through direct payment, he acquired Rossini's autograph score after the Milanese performances. He published extracts from the opera, both in full score and in piano-vocal arrangement, and had performing parts prepared, which he rented to theatres.

The five manuscript copies in the Naples Conservatory are an object lesson in what can happen to an opera over fifty years. The first is an extraordinarily accurate copy of the autograph, repeating even bizarre curiosities and errors. The second was made by a copyist who corrected obvious errors yet introduced subtle but real changes in detail. The third copy is the work of a famous Roman copying house, Ralti, Cencetti and Co., who altered some sections, introduced a few changes in orchestration and eliminated most of the particularities of Rossini's notation in favour of a more conventional style. The manuscript is extremely deficient in articulation. The fourth copy, the most peculiar of all, was prepared for a performance in which *L'Italiana* was reduced to a single act, with spoken dialogue replacing recitative. Half the music is cut; the other half is frequently far removed from Rossini's original. The fifth copy, used in Naples in the 1860s, completes the desecration. The orchestration is changed, sometimes completely; trombones and *serpentone* are used extensively, Rossini's characteristic piccolo disappears in favour of a flute, percussion abounds. The taste of a later era has conquered.

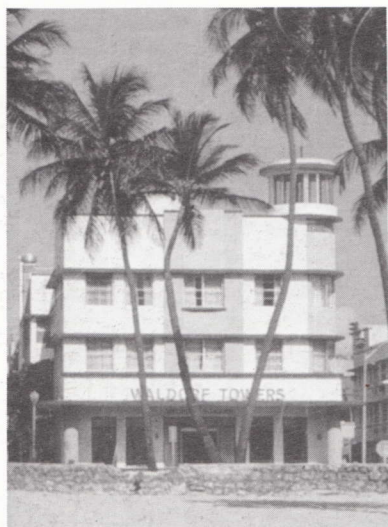
We do not know what materials Ricordi rented out during the nineteenth century, but towards the end of the century they engraved a score for rental, with parts drawn from it. Though they had Rossini's autograph in their archives, they paid little heed to it in preparing this score, which resembles the fifth Neapolitan copy mentioned above. It is far from Rossini's score on page after

page – changes in orchestration, errors in pitch, disregard for articulation, mistakes in words. This is the score by which Rossini's opera has been known.

What are some of the changes an audience will hear in the critical edition? In the overture, the opening oboe solo will sound . . .



. . . the way it reads in all early manuscripts. What nameless functionary of Ricordi decided that the leap of a third in the second bar was unacceptable and so changed the first E to an F? Worse still was the decision to substitute a flute for Rossini's piccolo throughout the overture. The second theme, scored for piccolo and bassoon, together loses much of its charm when the piccolo part is played an octave lower by the flute.




After Mustafa sings his mock-heroic entrance, “Delle donne l’arroganza”, Rossini brings back music that was

played earlier, but in E major, whereas it had been in minor. What misguided hand felt the urge to “regularize” the passage, adding natural signs everywhere? From the moment he wants natural signs, some ten bars later, Rossini enters them all punctiliously. The passage, in which Zulma tries to encourage her mistress, works beautifully in major.

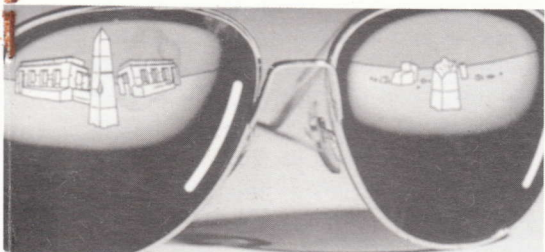
We know why some of the changes were made. Isabella’s “Pensa alla patria” concludes typically with a cabaletta, consisting of a theme followed by a short passage for chorus alone, preparing a repetition of the theme and final cadences. It is standard in Rossini for the soloist to sing the first statement of the theme alone, the chorus joining with background chords at the repeat – except in “Pensa alla patria”. Yet in every Ricordi edition back to the first, the chorus also sings during the first statement of the theme. Why? By including the chorus both times, Ricordi made several pages of music identical, so the same plate could be used twice, saving engraving costs. When anyone defends tradition, remember this is how many traditions were made.

One could go on, piece after piece, with notes misread, Rossini’s characteristic closed crescendos and diminuendos (a crescendo concluded by a sforzando or a sforzando attack followed by a decrescendo) eliminated, words miscopied. In the first eight bars of the stretta of the first-act finale, the standard edition has eleven wrong notes, incorrect text in the parts of Elvira, Zulma, Isabella, Lindoro and Haly, incorrect articulation in all the parts. Did no Italian ever realize that the phrase “Nella testa *ho* un gran martello mi percuote e fa

2



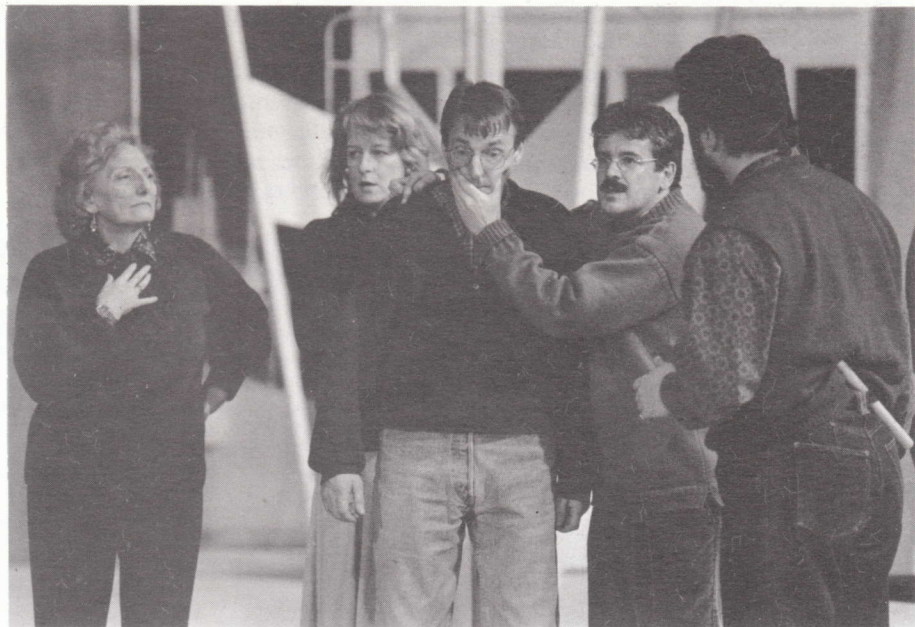
tac tà" is grammatical nonsense? The printed libretto and Rossini's autograph show "Nella testa un gran martello mi percuote e fa tac tà."



No one involved with the critical edition believes a performance must adhere religiously to every note. To perform this music without vocal ornamentation is historically and musically wrong. To make cuts in the recitative is not inappropriate (Rossini wrote only a single page of the recitative

himself; the rest is by an associate). Other cuts, growing out of the specific needs of an individual performance, are possible. Rossini provided a number of alternatives during later revivals, and the critical edition makes these available. (The commonly known versions of Isabella's "Cruda sorte" and "Per lui che adoro" are revisions prepared by Rossini for the 1814 Milan performances.)

The critical edition also provides the original orchestration, and the differences in "Per lui che adoro" are significant; the later version begins with a flute solo, the original with a cello. A critical edition does not preclude artists from making decisions about a performance, but it gives them Rossini's music with which to make those decisions. And the music is more glorious than ever as Rossini wrote it.

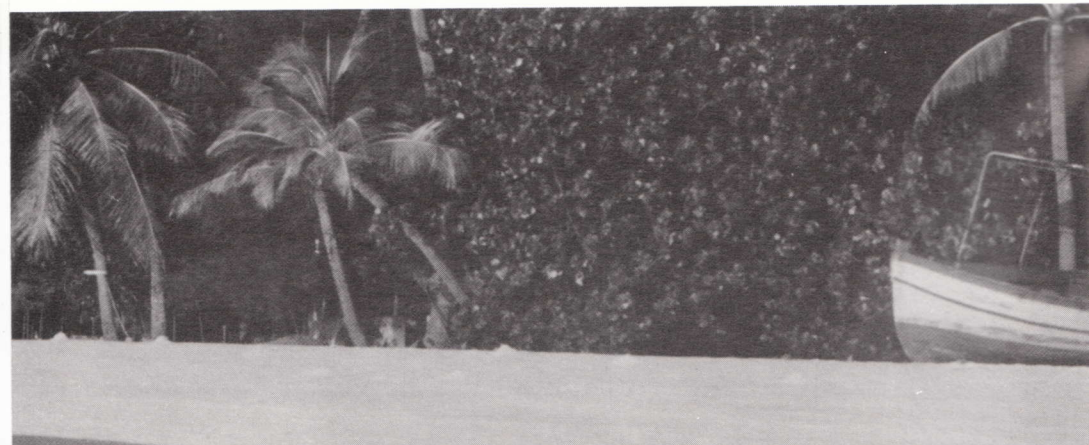


Stendhal on The Italian Girl in Algiers

When Rossini composed *L'Italiana in Algeri*, he was in the full flower of his youth and genius: he was not afraid to repeat himself; he felt no urge to create powerful music; his home was the delightful province of Venetia, the gayest land in all Italy, if not in all the world, and assuredly the least tainted with pedantry. The glittering reflection of the Venetian character falls across the texture of Venetian music; and musical Venice, rating lightness of heart above depth of passion, looks first and foremost for songs which entrance the ear. In *L'Italiana*, the prayers of the people of Venice were abundantly granted: no race did ever witness an entertainment better suited to its own character; and of all the operas which were ever composed, none was more truly destined to be the joy and delight of Venice.

Thus it came about that, travelling through the province of Venetia in the year 1817, I found *L'Italiana* being performed simultaneously in Brescia, in Verona, in Venice itself, in Vicenza and in Treviso. It must be confessed that, in not a few of these towns (in Vicenza, for example), the music was performed by singers who would have been honourably flattered by comparison with the least

distinguished among our own; but for all that, there was a thrill, a verve, a brio in their performance, a sweeping excitement over all, the like of which is not encountered in any opera-house beneath our cold and reasonable skies. I used to observe how from the very opening of the first act, at the earliest, slightest burst of applause, a kind of musical frenzy would take hold of orchestra and audience alike, sweeping one and all away in waves of un-controllable delight. I too participated in this strange delirium, which could fire a blaze of joy in a third-rate theatre where the highest attainment was unqualified mediocrity. How it came about, I cannot explain. Yet this enchanting opera held no hint to evoke the reality or the sadness of life; and most assuredly there was not in all the audience a single head which held a notion of submitting sensual delight to the test of critical judgement. The singing, the décor, the liveliness of the orchestra, the perpetual improvising of the actors – there was nothing in all this to chain or fetter the spectator's imagination, which at the slightest touch of encouragement from within, could start away into a world far removed from our own, and gay as our world is not . . .



RTB Concert Orchestra

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1st VIOLINS

Michael Healy *Leader*
Fionnuala Sherry
Deputy Leader

Pamela Forde
Elizabeth MacNally
Sunniva Fitzpatrick
Paul O'Hanlon
Sheila O'Grady
Eileen Kohlmann

2nd VIOLINS

Arthur McIver
Donal Roche
Roisin Cavanagh
Mairead Nesbitt
Eileen Murphy
William Lees

VIOLAS

Padraig O'Connor
Ruth Mann
Thomas Kane
Michelle Lalor

CELLOS

David James
Catherine Behan
Hilary O'Donovan
Mihaela Calef

BASSES

Martin Walsh
Liam Wylie

FLUTES

Elizabeth Petcu
Deirdre Brady

OBOES

Peter Healy
David Agnew

CLARINETS

John Finucane
Jean Lechmar

BASSOONS

John Leonard

HORNS

David Carmody
Declan McCarthy

TRUMPETS

Benny McNeill
Davy Martin

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Biographies

ELAINE PADMORE – Artistic Director

Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham University and then held a scholarship at the Guildhall School. She freelanced as a singer, repetiteur, writer and lecturer. After a period as editor at the Oxford University Press she wrote a book on

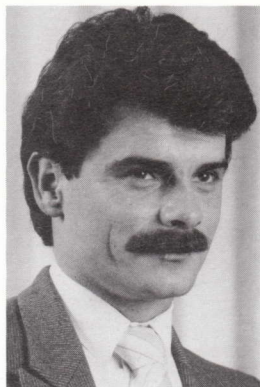
Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks. She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a "golden voice" of Radio 3 until last year, she still appears as a free-lance radio presenter and as a singer; recent engagements have taken her to San Francisco, Israel and Switzerland. She is Artistic Director for Classical Productions London (touring arena productions of *Tosca* and *Carmen* originating at Earls Court), was Artistic Consultant for the 1992 London Opera Festival and is in her third season as Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90.



DAVID COLLOPY – Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years.

After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered thirty of the Company's productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



STUART HUTCHINSON – Chorus Master

Studied at Cambridge and the Royal Academy of Music; conducting studies followed with Bernstein and Pritchard. Engagements as conductor include – *The Threepenny Opera* (Scottish Opera); *Il Matrimonio Segreto* (RAM); Guest Musical Director Scottish Ballet – *Giselle*, *I Vespri Siciliani*, *Barocco* and *Troy Game*; *Bitter Sweet* and *The Mikado* (NSWO); *Aspects of Love*, *On Your Toes* and *Alice in Wonderland* (Carl Davis – premiere) – all West End; *Oliver!* (NYMT/Royal Opera). Posts held include Music Director Morley College

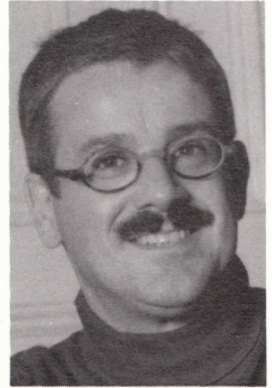
Opera (1986-90), Head of Music for Buxton Festival Opera and MD/Composer to Jonathan Miller's Old Vic Company. He has also worked on the music staff of the ENO, Opera North, Opera 80 and as Chorus Master for Wexford Festival Opera. Recordings include James Galway with the National Philharmonic Orchestra; BBC Radios 3 and 4 and Classic FM. A recording of works by Percy Grainger won a Sony Award. Stuart has composed the music for the current BBC serialisation of *Little Women*. He will conduct *Carmen* for the ENO in February.





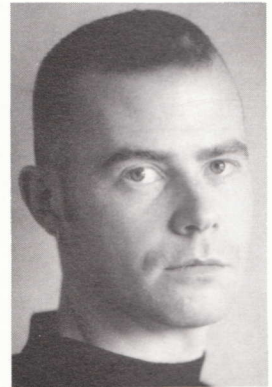
TIM COLEMAN – Director (UK)

Was educated at Cambridge University where he obtained an M.A. in music, and later at the Amsterdam Conservatory. Work in the theatre as a composer led to a career as an opera dramaturg, from 1986 onwards for the Netherlands Opera and for Opera Northern Ireland. At the beginning of 1990, he left the Netherlands Opera to pursue a career as a free-lance director. The success of his first production *Die Fledermaus* for Opera Northern Ireland led to his being invited back for *Le Nozze di Figaro*. He made his American debut with *The Beggar's Opera* at the Manhattan School of Music. His work in the season 1991/92 included a production of *Tosca* for the Minnesota Opera, which was repeated for Opera Omaha. This was followed by *Tamerlano* (Handel) for Opera Theatre Company and in June 1992 he made his London debut with *The Merry Wives of Windsor* for the Guildhall School. This season commenced with *Rigoletto* for Opera Northern Ireland. Future plans include *Così fan tutte* in Oklahoma City and *Aida* in Belfast.



LEZ BROTHERSTON – Designer (UK)

Trained at the Central School of Art and Design, leaving in 1984 to design the feature film *Letter to Brezhnev*. Opera credits include:- *Flying Dutchman*, *Masquerade* and *Madama Butterfly* – Opera North; *Pearl Fishers* – Scottish Opera; *Hansel and Gretel* – W.N.O. , *Don Giovanni* – Opera 80; *Rigoletto* – Opera Northern Ireland ; *Marriage of Figaro* Hong Kong Festival; *Werther* – Opera Zuid Holland; the British premieres of Kurt Weill's *Silverlake*, *Der Tzar lasst sich Photographieren*, *Der Protagonist* for the Camden Festival. Theatre Credits – *Midsummer Night's Dream* for the Royal Exchange, *Government Inspector*, *Shippa the Plumber* (Greenwich), long association with ATC – *Heaven Bent Hell Bound*, *Hamlet*, *Princess Icar*, *The Illusion*, *Faust*. Ballet – *Strange Meeting*, *Swan Lake*, *Christmas Carol*, all for Northern Ballet and also *Romeo and Juliet* – NBT and BBC. Future productions include *Ariadne auf Naxos* for Opera Zuid, *Rosenkavalier* for Hong Kong and a new production for Glyndebourne Touring Opera.



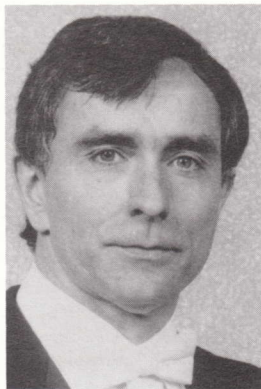
DAVID COLMER – Lighting Designer (UK)

Has worked extensively with the Oxford Playhouse Company for whom he has lit over twenty-five major productions including *Happy End*, *Playboy of the West Indies*, *King Lear*, *Peer Gynt*, *Mephisto*, *The Crucible*, *Twelfth Night*, *The Oedipus Plays* and *The Duchess of Malfi*. West End productions include *Confusions*, *Alice's Boys* and *West*. David has also designed lighting for the Tricycle Theatre including *Burning Point*, *Trinidad Sisters*, *Great White Hope*, *Pentecost*, *The Hostage*, *A Free Country* and *Once a Catholic*. Other companies include Cambridge Theatre Company, Theatre Royal York, Stephen Berkoff and Michael Codron. Musical productions include *Orlando*, *Così fan tutte*, *Marriage of Figaro* for Opera 80, also *Die Fledermaus*, *Carmen*, *Threepenny Opera* and *Billie Holliday's All or Nothing at All*. The most unusual job undertaken was lighting a song and dance festival in a Roman Amphitheatre on the shores of the Mediterranean at Leptis Magna in Libya.



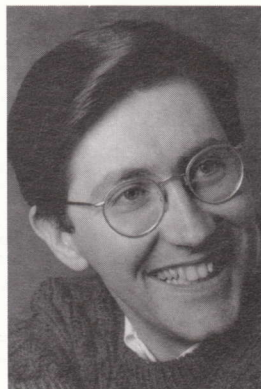
GUIDO AJMONE-MARSAN – Conductor (Italy)

Was born in Turin and is now resident in the UK. Winner of several conducting competitions, he made his operatic debut in 1976 in Spoleto and quickly developed a major international career. He has since appeared at opera houses including Covent Garden (*Don Pasquale*), Welsh National Opera (*La Boheme*, *Tosca*, *Madam Butterfly*, *Traviata*), Copenhagen (*Tales of Hoffmann*), San Francisco (*Don Pasquale*) and Washington (*Madam Butterfly*, *Traviata*). He has been Music Director in Arnhem (1982-1986) and of the opera in Essen (1986-1990). In 1990 he made history by making his debut in a single season at both the Met (*Rigoletto*) and the New York City Opera (*L'heure espagnole*, *L'enfant et les sortilèges*) to high acclaim. Recent engagements have included *La Boheme* with English National Opera, new productions of *La Traviata* and *Carmen* with New York City Opera and Berlioz's *Beatrice et Benedict* in Nantes. He conducted *Un Ballo in Maschera* for DGOS Opera Ireland last Spring.



GERALD MARTIN MOORE – Repetiteur (UK)

Was born in Scotland and studied at the Royal Scottish Academy of Music and Drama before winning a scholarship to study at the National Opera Studio in London. Since leaving the Opera Studio he has worked as a guest coach and repetiteur for all the major British opera companies. As a freelance coach and accompanist he has worked with many leading singers including Ileana Cotrubas, Ann Murray, Marie McLaughlin, Lillian Watson and Anne Howells. He has broadcast regularly for BBC Radio, Radio Amsterdam and recorded the piano trio in the forthcoming Decca recording of *Regina* conducted by John Mauceri. In the past year he has worked as a coach for Theatre de Chatelet in Paris (*L'Enfant et les Sortilèges – Mamelles de Tiresias*), *Così fan tutte* (Eliot Gardiner, recorded for DG) and future engagements include *Carmen* (Julia Migenes/Jose Carreras), *Le Nozze di Figaro* (Eliot Gardiner), and recitals in Paris and Aix-en-Provence.



LURETTA BYBEE – Mezzo (USA) Isabella

A native of Texas, her engagements include Isabella *L'Italiana* in Algeri in Santander and Cologne, *Falliero Bianca e Falliero* for Miami Opera; Farnace in *Mitridate* at Wexford Festival and London, Meg Page with Sherrill Milnes in his first *Falstaff* in Miami, Princess Maria *War and Peace* in Seattle – (soon to be released on video). Other roles include Tina in *Aspern Papers* in Minnesota, Ramiro in *La Finta Giardiniera* for Opera North, Maddalena *Rigoletto*, for New Orleans Opera, and Nicklaus in *Les Contes d'Hoffmann*. She has performed the title role of *Carmen* many times – Tulsa, Dublin, Hawaii, Texas Opera Theatre and in Peter Brook's *La Tragédie de Carmen* throughout Europe, Australia and the East. Concert appearances include Mozart's *Requiem*, Anchorage, Alaska, and Verdi's *Requiem* Carnegie Hall. Future plans for 92/93 include Handel's *Messiah*, Houston Symphony; world premiere of pop singer Carly Simon's opera *Romulus Hunt*, New York and Washington; Preziosilla *La Forza del Destino*, Montpelier; Giulietta (*Hoffmann*) for New Israeli Opera, and the role of Isabella in Cologne.



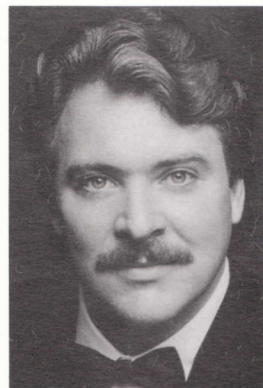


MARK CALKINS – Tenor (USA) Lindoro

American tenor Mark Calkins began the 1992 season in the title role of *Count Ory* for Chicago Opera Theatre, followed by Cassio in Opera Colorado's *Otello* and Mr. Snow in Mobile Opera's *Carousel*. He performed *Count Ory* again in upstate New York for the Chautauqua Opera and sang Oreste to much critical acclaim in the Rossini rarity *Ermione* at Opera Omaha's Fall Festival.

Forthcoming engagements include *Il Barbiere di Siviglia* for Birmingham (Alabama) Opera; Tonio in *La Fille du Regiment* and Don Ramiro in *La Cenerentola* for the Giesen Opera.

Formerly a member of the Lyric Opera Center for American Artists, Mr. Calkins has appeared with the Lyric Opera of Chicago, Pittsburgh Opera, the Wexford Festival, Opera Grand Rapids, Glimmerglass Opera, Central City Opera, Theatre of St. Louis and many others.



VIRGINIA KERR – Soprano (Ireland) Elvira

Studied at Royal Irish Academy of Music and the Guildhall, London. Past roles for DGOS have included Leila (*The Pearl Fishers*), Liu (*Turandot*), Donna Elvira (*Don Giovanni*), Musetta (*La Boheme*) and Micaela (*Carmen*).

Further roles include the Governess (*The Turn of the Screw*) and Fiordiligi (*Così fan tutte*), both for Birmingham Touring Opera, Countess (*The Marriage of Figaro*) in Malta, Glasha (*Katya Kabanova*) for Glyndebourne Festival, and for Scottish Opera title role in *Salome*, the lead soprano in *The Vanishing Bridegroom*, Helmwig (*Die Walküre*) and Donna Elvira (*Don Giovanni*). This season she has made her German debut as Anita in *Jonny*

Spielt Auf in Leipzig and will create the role of Fiona in the Belgian composer, Dirk d'Haese's opera *Red Rubber* in Antwerp next year, before singing Ortlinde (*Die Walküre*) in Nantes.

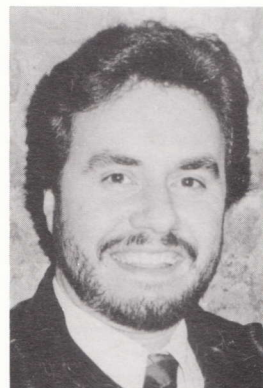
Virginia has a broad concert repertoire and appears regularly with both RTE Orchestras, as well as the Royal Philharmonic, Halle, BBC Scottish Symphony, Mississippi Symphony and most recently in Guadalajara Mexico.



VALENTIN PEYTCHINOV – Bass (Bulgaria) Mustafa

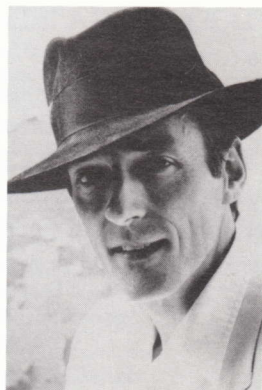
Born in Sofia; first studied piano and composition, making his operatic debut as Don Basilio (*Barbiere*) at Sliven Opera in 1983. A gold medal graduate of the Bulgarian National Conservatory, he joined a master's programme in opera for a further two years. In 1987 he was accepted into Juilliard's American Opera Center on the recommendation of Gian Carlo Menotti. He won the 1989 Olga Forrai Foundation grant, and in 1990 became a Sullivan Foundation winner, also taking first prize at the American Opera Auditions.

His singing teacher is Armen Boyajian. He has appeared throughout Bulgaria and in Austria, Germany, Poland and Italy, and has worked extensively with American orchestras and opera companies since settling in New York in 1988. His roles include Mephistopheles (*Faust*), Zaccaria (*Nabucco*), Silva (*Ernani*), Fiesco (*Simone Boccanegra*), Ramfis (*Aida*).



ERIC ROBERTS – Baritone (UK) Haly

Born in North Wales, Eric Roberts won a scholarship to study singing at the Royal Manchester College of Music. His operatic debut was as Papageno in *The Magic Flute* with Welsh National Opera. Subsequent roles have included Guglielmo in *Così fan tutte*, Falke in *Fledermaus* and Shekalov in *Boris Godunov* with W.N.O.; Mountarat in *Iolanthe*, Tobias Mill in Rossini's *Marriage Contract*, televised for S.T.V., Trinity Moses in Weill's *Mahagonny*, Redburn in *Billy Budd* and Dr. Bartolo in *Il Barbiere di Siviglia* for Scottish Opera; the Mayor in *Christmas Eve*, and *Pacific Overtures* for English National Opera; Don Alfonso in *Così fan tutte*, Jupiter in *Orpheus in the Underworld* and Don Isaacs in Gerard's *The Duenna* for Opera North. Over the last two years, he has sung the role of Professor Higgins in *My Fair Lady* for Opera Omaha, Ko Ko in *The Mikado* in Los Angeles and Edmonton in Canada, and Dr. Bartolo in *Il Barbiere* with the Lyric Opera of Queensland. In 1993 he returns to Opera Omaha to sing the title role in *Eugene Onegin*.



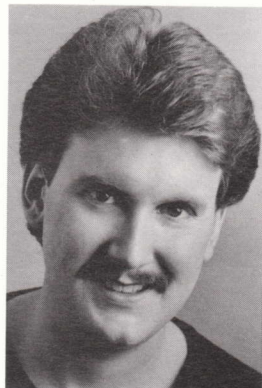
PAULINE TINSLEY – Soprano (UK) Zulma

Was born in Wigan and studied at the Northern School of Music in Manchester and the Opera School in London, later working with Dame Eva Turner and Eduardo Asquez. Has sung a wide range of roles in major opera houses throughout Europe and North America. In the United Kingdom Pauline Tinsley has sung with Welsh National Opera, Scottish Opera, Opera North, English Opera Group, English National Opera, Glyndebourne Festival Opera and the Royal Opera, Covent Garden. U.S.A. includes Washington, Philadelphia, New Orleans, Houston, Santa Fe, St. Louis, San Diego, Baltimore, Boston, the Caramoor Festival and the New York City Opera, and in Canada Edmonton, Vancouver and Ottawa. In Europe Pauline Tinsley has sung in Dublin, at the Wexford Festival, Geneva, Hamburg, Amsterdam, Prague, Lecce, Frankfurt, Ghent and Antwerp, at the Verona Festival, in Barcelona, Gelsenkirchen, Venice, Genoa, Cologne, Geneva, Mannheim and at La Scala Milan. She has also recorded on video and disc and sung regularly on radio and television.



PATRYK WROBLEWSKI – Baritone (USA) Taddeo

In 1984 he was awarded the Grand Prize at the Rose Ponselle International Competition; the following year he was a winner of the Luciano Pavarotti International Competition. During recent seasons he has sung Fernando in Rossini's *La Gazza Ladra* in Philadelphia, while in Dallas he was Silvio in Pagliacci, Ping (*Turandot*), Il Poeta (*Il Turco in Italia*), Valentin (*Faust*) and Orfeo in Monteverdi's *Orfeo*. At the Lyric Opera of Chicago, his roles include Germont (*La Traviata*), Mr. Kallenbach (*Satyagraha*) and Marcello (*La Bohème*). He made his debut as Don Giovanni at the Opera Grand Rapids. During the 1991/2 season he made his New York City Opera debut as Zurga in *Les Pêcheurs de Perles* and as Silvio in *Pagliacci*. With the Greater Miami Opera he sang Lescaut (*Manon Lescaut*) and in November 1991 made his European stage debut as Silvio at the State Opera, Munich, repeated in June 1992. He recently sang Zurga in a new production of *Les Pêcheurs de Perles* with Opera Fourum of the Netherlands which was filmed.



DGOS OPERA IRELAND is grant-aided by the Arts Council.

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Salvatore Allegra		Charles Gounod		Camille Saint-Saëns	
Ave Maria	1959	Faust	1941, 1980	Samson and Delilah	1942, 1979
Medico suo malgrado	1962	Roméo et Juliette	1945		
Michael W Balfe		George F Handel		Bedřich Smetana	
The Bohemian Girl	1943	Messiah	1942	The Bartered Bride	1953, 1976
Ludwig van Beethoven		Engelbert Humperdinck		Johann Strauss	
Fidelio	1954, 1980	Hansel and Gretel	1942, 1982	Die Fledermaus	1962, 1992
Vincenzo Bellini		Leos Janáček		Der Zigeunerbaron	1964
La sonnambula	1960, 1963	Jenufa	1973		
Noripa	1955, 1989	Ruggiero Leoncavallo		Richard Strauss	
I Puritani	1975	I Pagliacci	1941, 1973	Der Rosenkavalier	1964, 1984
Benjamin Britten		Pietro Mascagni		Ambrose Thomas	
Peter Grimes	1990	L'amico Fritz	1952	Mignon	1966, 1975
		Cavalleria rusticana	1941, 1973		
Georges Bizet		Jules Massenet		Peter Ilich Tchaikovsky	
Carmen	1941, 1989	Manon	1952, 1980	Eugene Onegin	1969, 1985
Les pêcheurs de perles	1964, 1987	Werther	1967, 1977	The Queen of Spades	1972
Gustave Charpentier		Wolfgang Amadeus Mozart		Giuseppe Verdi	
Louise	1979	Così fan tutte	1950, 1984	Aida	1942, 1984
		Don Giovanni	1943, 1990	Un ballo in maschera	1949, 1992
Francesco Cilea		Idomeneo	1956	Don Carlos	1950, 1985
Adriana Lecouvreur	1967, 1980	Il Seraglio	1949, 1964	Ernani	1965, 1976
		Le nozze di Figaro	1942, 1991	Falstaff	1960, 1977
Domenico Cimarosa		The Magic Flute	1990	La forza del destino	1951, 1973
Il matrimonio segreto	1961			Macbeth	1963, 1985
Claude Debussy		Jacques Offenbach		Nabucco	1962, 1986
Pelléas et Mélisande	1948	Tales of Hoffmann	1944, 1979	Otello	1946, 1981
		Amilcare Ponchielli		Rigoletto	1941, 1987
Gaetano Donizetti		La Gioconda	1944, 1984	Simon Boccanegra	1956, 1974
Don Pasquale	1952, 1987			La Traviata	1941, 1989
L'elisir d'amore	1958, 1987	Giacomo Puccini		Il Trovatore	1941, 1988
La Favorita	1942, 1982	La Bohème	1941, 1987		
La Figlia del		Gianni Schicchi	1962	Gerard Victory	
Reggimento	1978	Madama Butterfly	1942, 1990	Music Hath Mischief	1968
Lucia di Lammermoor	1955, 1991	Manon Lescaut	1958, 1991		
		Suor Angelica	1962	Richard Wagner	
Friedrich von Flotow		Tosca	1941, 1990	The Flying Dutchman	1946, 1964
Martha	1982, 1992	Turandot	1957, 1986	Lohengrin	1971, 1983
Umberto Giordano		Licinio Refice		Tannhäuser	1943, 1977
Andrea Chénier	1957, 1983	Cecilia	1954	Tristan und Isolde	1953, 1964
Fedora	1959			Die Walküre	1956
Christoph W Gluck		Gioacchino Rossini		Ermanno Wolf-Ferrari	
Orfeo ed Euridice	1960, 1986	Il barbiere di Siviglia	1942, 1991	Il segreto di Susanna	1956
		La Cenerentola	1972, 1979		
		L'Italiana in Algeri	1978, 1992		

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 Donoghue Veronica Ms
 Doody Madaline Ms
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 Downes Desmond V Mr
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Lanigan Pauline Mrs
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Lavery Ethna Mrs
Laycock Francis Mr
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<i>General Manager:</i>	Eileen O'Reilly	<i>Stage Crew:</i>	Paul Grimes
<i>House Manager:</i>	Yvonne Sullivan		Peter Doyle
<i>Marketing Manager:</i>	Niamh Martin	<i>Stage Door:</i>	Stephen Delaney
<i>Accounts:</i>	Anne King	<i>Ushers/Usherettes:</i>	Ann Callen
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	Sharon Coughlan		Marie Murphy
	Eric Boles		Maureen Rooney
<i>Production Manager:</i>	Brian Power		Mary Vickers
<i>Chief Electrician:</i>	Martin Keleghan		Liam Maloney
<i>Asst Electrician:</i>	Megan Sheppard		Garreth Gill

INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11 a.m. -7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

Wexford Festival Opera

14 - 31 October 1993



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(The Tsarina's Slippers)

Peter Ilyich Tchaikovsky
(1840-1893)

IL BARBIERE DI

SIVIGLIA

(The Barber of Seville)

Giovanni Paisiello
(1740-1816)

ZAMPA

ou La fiancée de marbre

Ferdinand Hérold
(1791-1833)

BOOKING OPENS: PRIORITY: 3 MAY 1993, GENERAL: 1 JUNE 1993

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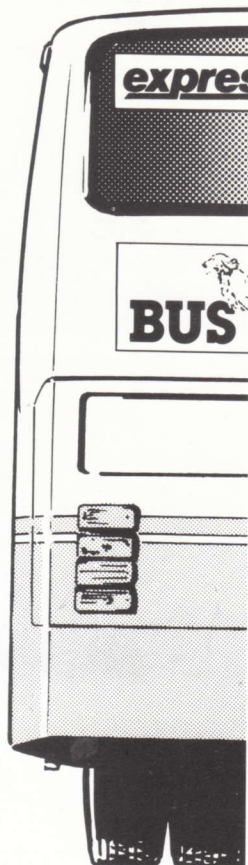
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